The Erotic Horror Classic Of Female Vampirism!
CARMILLA
A • Adults Only
A • AIRCEL COMICS • #4 (of 6) • $2.50/$3.00 in Canada

Aircel

"To Make the world laugh or cry or sit on the edge of their chairs." --Carl Laemmle, founder of Universal Pictures (1915)

No massive Carmilla *introduction this time. With this issue, we're about to embark on a new journey for the lady vampire, one that continues the adventures started by Le Fanu and finds the old girl in 1930s Hollywood.*

Dear Steve--
I'd like to congratulate you on the first issue of *Carmilla*. Hats off for a story that's both absorbing and erotically charged.

I do have one problem, though, and it concerns not the script or the artwork but the printing of the book itself. My issue had offsetting from the black ink on almost every page. I work in graphic arts print production and I know what a problem heavy ink coverage can cause.

It could be a result of inadequate ink mixture or insufficient drying time before binding. I'm sure I'm not telling your creative director anything he doesn't already know.

Anyway, keep up the good work and I'll stick around for the ride.

Dave Kenney
Peoria, IL

PS: Dave Dorman's cover painting was magnificent.

Thanks for your letter, Dave. I don't think we have to worry about whether or not Carmilla *will play in Peoria (ouch!). I think you know more than your fair share about ink coverage and ink mixture--remind me to invite you to the next Malibu open house.*

Sounds like you got a badly printed copy from either very early in the press or very late. The ink coverage problem is something that we've been trying to solve for the last couple of years and hope to have it under control by upgrading our paper stock. Let me know what you think.

And for the rest of you, keep those cards and letters on Carmilla *coming. We're anxious to hear your thoughts on this new* Carmilla *direction.*

--Tom Mason

PS: We thought Dave's cover painting was terrific, too.

Based On The Story by Sheridan Le Fanu

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PROLOGUE: *ILLUSIONS*

SARAH ? WHERE ARE YOU, SARAH ?

IT'S ME. KIM. YOU CAN COME OUT.

WE'RE ALL ALONE. IT'S PERFECTLY--

SAFE! SARAH ?! WHERE DID YOU COME FROM ?

DON'T BE SKITTISH, KIMBERLY. YOU'RE CORRECT. WE'RE ALL ALONE.

I WANT YOU
O KNOW I'M NOT
RE ***WHY*** I CAME.
MEAN...I MEAN
I'VE NEVER...

ACCEPTED A WOMAN'S ***ADVANCES*** BEFORE?

IT'S SICK. ISN'T IT? WANTING TO BE WITH A ***WOMAN***... LIKE YOU SHOULD BE A MAN ?

ISN'T THIS WRONG ?

IT'S NOT UNNATURAL, IF THAT'S WHAT YOU MEAN.

I WANT TO BE *NORMAL*-- BUT I CAN'T GET YOU OUT OF MY THOUGHTS!

DON'T BE ASHAMED. I HAVE THAT AFFECT ON MANY PEOPLE.

I DON'T DOUBT IT. YOU ARE SO BEAUTIFUL, SARAH.

IT'S NOT COMELINESS THAT *ATTRACTS* YOU TO ME, BUT YOU WOULDN'T UNDERSTAND THE TRUTH.

SUFFICE TO SAY ALL I HAVE DO IS LOOK AT YOU, TOUCH YOU, AND I'VE *COCOONED* YOU IN WEBS, DRAPED YOU IN DEATH.

"IT'S ALL SO EASY. *TOO* EASY, AFTER ALL THESE YEARS.

"YOU CAN'T HELP YOURSELF NOW; THE HUNT ALWAYS SEEMS TO BE OVER BEFORE IT BEGINS."

I WAS IN LOVE ONCE, NOT TOO LONG AGO--*UHMMM*-- WITH A GIRL WHO *BETRAYED* ME.

IT WAS ONLY NATURAL. YOUR KIND ALWAYS REJECT MINE--

--IF YOU LEARN *TOO* MUCH ABOUT US.

I DON'T THINK I COULD *REJECT* YOU, SARAH-- *OH!*

YOU ARE... VERY... *BEAUTIFUL*, KIMBERLY. BELIEVE ME.

"BUT I *CAN'T* LOVE. NOT EVEN AFTER OUR LIPS BRUSH AND BITE, OR MY FINGERS MEASURE AND MY TONGUE TASTES THE INSIDE OF YOU.

"I'M TOO OLD."

"MY EYES CHERISH YOU AND MY SKIN ACHES FOR YOU. RIGHT NOW, I FEEL ALMOST ALIVE."

YOUR MOUTH... PLEASE, SARAH... YOU PROMISED.

YES KIMBERLY. WHATEVER YOU WANT.

"IT'S ONLY NATURAL. THE WHOLE THING. FROM START TO FINISH."

YES! *PLEASE, YES!* I DON'T WANT THIS TO EVER STOP! IT'S SO RIGHT!

"OH, KIMBERLY-- DELICIOUS KIM. FORGIVE ME."

DON'T STOP SARAH! FINISH ME!

"I'M ONLY DOING WHAT I MUST TO SURVIVE."

SARAH! SAR-AHHHHH!

MY REAL NAME IS *MIRCALLA*. I AM A *VAMPIRE*.

I'M GOING TO DRAIN YOU OF BLOOD--OOOH, YES--LIKE A LEACH.

IT'S QUITE MUNDANE, FAR FROM UNHOLY. BUT THERE IS A CURSE ATTACHED.

YOU WON'T EVEN CARE UNTIL IT'S TOO LATE. YOU WANT DEATH *NOW* AS MUCH AS YOU WANTED ME.

"YES. MAYBE MORE."

"WE'RE BOTH COGS. THERE'S NO TRUE LOVE IN THE WORLD. LIKE EVERYTHING ELSE, IT'S JUST AN ILLUSION INHERENT TO REALITY."

OH! OH, THAT'S-- DELIGHTFUL.

Saraaahhhh...

SARAH?

SARAH!

WHA...?

YOU LOOK ENCHANTING TONIGHT, COUNTESS. DID YOU LEAVE THE POOR GIRL ENOUGH *BLOOD* TO ASSUAGE UNDUE SUSPICIONS?

I'M SURE YOU'LL LET ME KNOW, HJALMAR.

AFTER ALL, THIS IS WHAT YOU DO BEST. GO AHEAD AND COMPLETE THE CYCLE.

AS YOU REQUIRE, COUNTESS.

THE SUCCUBUS IS GONE, CHILD; THE INCUBUS HAS ARRIVED.

BLOOD HAS *HAD* ITS BLOOD--

--AND NOW THE REAPER MUST COLLECT HIS WAGES.

RUUUMBLL

drip
drip
drip

FWAP

SWEET MOTHER OF JESUS!

MISS O'HARA! NO! OH, NO!

I. PUBLIC RELATIONS

I DON'T *WANT* EXCUSES! I WANT *RESULTS!*

VITUS, THE POLICE ARE DOING A FINE JOB. THEY'LL FIND THE KILLER.

I DON'T GIVE A *RAT'S ASS* ABOUT THE POLICE OR THE KILLER, CALVIN.

I'M WORRIED ABOUT THE *NEWSPAPERS!*

THE POLICE *ARE* BEING CO-OPERATIVE, AGREEING TO OUR NEWS BLACK-OUT.

BESIDES, KIM O'HARA *WASN'T* A NAME. HER DEATH *ISN'T* BIG NEWS.

EPHRAIM, YOU *YUTZ!* A HOLLYWOOD ACTRESS JUST GOT *BUTCHERED* ON THE SET OF A WILKIE COLLINS' MOVIE!

THAT IS *HUGE* FUCKING NEWS!

VARIETY IS GOING TO HAVE A FIELD DAY, AND YOU CAN BET YOUR BOTTOM DOLLAR WE'LL BE THE LEAD STORY ON TONIGHT'S "MARCH OF TIME."

WAKE UP AND SMELL THE *COFFEE*, FELLAS. THIS IS WHAT IVY LEE AND WALTER LIPPMANN CLASSIFY AS A PUBLIC RELATIONS *NIGHTMARE!*

MAYBE NOT, VITUS.

AND HOW'S THAT?

LIKE YOU ALWAYS SAY, "A GOOD *OFFENSE* IS THE BEST DEFENSE." WE *NEED* TO BE AGGRESSIVE. TURN THIS TO *OUR* ADVANTAGE.

FORGET PRESS AGENTRY. LET'S HOLD A PRESS *CONFERENCE* THIS AFTERNOON, EVEN INVITE THE TRADES.

SHOW 'EM THE *SCENE* OF THE CRIME. TELL 'EM WHAT WE KNOW.

GIVE THEM BIOS ON O'HARA, MAYBE HAVE A POLICE DETECTIVE ON HAND TO ANSWER *QUESTIONS* ABOUT THEIR INVESTIGATION.

WHAT ABOUT THE PICTURE? IT'S *CURSED!*

SARAH KARNSTEIN'S SCARED TO DEATH. SHE WON'T WORK ON THAT SOUNDSTAGE AGAIN.

OH, SCREW HER! WHO CARES *WHAT* FILM SHE STARS IN FOR US--

"--AS LONG AS SHE FULFILLS HER CONTRACT."

ALL RIGHT. WE'LL TELL THE PRESS THIS AFTERNOON THAT WE'VE CANCELLED PRODUCTION ON *THE MOONSTONE* INDEFINITELY.

ANY SUGGESTIONS ON WHAT STORY WE PUT KARNSTEIN IN NEXT? WE NEED SOMETHING *SPECIFIC* BY THIS AFTERNOON.

LOOK NO FURTHER, VITUS. I'VE GOT THE PERFECT PROJECT!

YOU'RE JUST FULL OF BRIGHT IDEAS, AIN'T YA, CALVIN BECK? WHY DON'T I JUST GO AHEAD AND HAND YOU THE MOP ON THIS MESS?

FINE.

ON TWO CONDITIONS. I GET CARTE BLANCHE ON THIS PRODUCTION, AND-- MAX NODURFT GETS TO DIRECT.

HE STILL *SCHTOOPING* THAT CHINK?

VITUS! WHO CARES?

THE *PUBLIC* CARES, CALVIN, THAT'S WHO! BESIDES, NODURFT WILL DEMAND WE HIRE THAT FRENCH FOSSIL, GEORGES ORLY.

YOU WANT TO PRODUCE INSTEAD, EPHRAIM? ANYONE?

THEN IT'S YOUR BALL, CALVIN, BUT I WANT TO SEE YOUR SCREENPLAY AND MEET WITH NODURFT A.S.A.P.

THE REST OF YOU, GET BACK TO WORK!

II. OPPORTUNITY AND CONSEQUENCES

BRRRING BRRRING

BRRRING BRRRING

HOLD YOUR HORSES, I'M COMING!

HELLO ?

PATTY ? THIS IS CALVIN BECK.

HI, MR. BECK. WHAT'S UP?

GOOD NEWS, KIDDO.

FINALLY LANDED ANOTHER PART FOR ME ?

NOT YET HANG N THERE, PATTY. YOU KNOW HOW IT IS RIGHT NOW.

YES I KNOW HOW IT IS.

THIS GOOD NEWS IS FOR MAX. IS HE UP THERE WITH YOU ?

"YES. MAX IS HERE."

MAX ?

HMMMM ?

CALVIN BECK JUST CALLED. HE *NEEDS* YOU AT THE STUDIO AND FAST.

NO. IT'S *CARMILLA*. HE WANTS TO PRODUCE YOUR SCREENPLAY AND HAVE *YOU* DIRECT.

GREAT. ANOTHER EMERGENCY FOR COSMOPOLITAN'S #1 *GHOSTWRITER*.

ARE YOU KIDDING? WHEN DID HE CALL ?

JUST NOW. HE SAID YOU NEED TO MEET WITH VERDEGAST FIRST.

I GUESS THE OLD MAN'S READING YOUR SCRIPT RIGHT NOW.

ALLL-RIGHT! FINALLY! THEY'RE LETTING ME DIRECT !

I'M HAPPY FOR YOU, MAX.

OH, HONEY, ONE OF US IS *FINALLY* GETTING A CHANCE TO...

...TO..

...OOOH, BABY, I'M SORRY. I LOST MY HEAD.

CALVIN TOLD ME TO HANG IN THERE. "YOU KNOW HOW IT IS," HE SAID

HE DIDN'T MEAN ANYTHING BY IT. CALVIN *SUPPORTS* US, HONEY.

LISTEN TO ME! YOU HAVEN'T DIRECTED *ANYTHING* SINCE IMMIGRATING FROM GERMANY. AT LEAST I'VE *ACTED* IN SOME MOVIES.

TRUE STILL, PLAYING FU MANCHU'S DAUGHTER ISN'T MUCH OF A STRETCH FOR A ROYAL ACADEMY GRADUATE, IS IT, PATTY?

MAX ? WHAT HAPPENS IF *CARMILLA* IS A H.T ?

I GET RICH.

NO. OUR RELATIONSHIP HAS *HINDERED* YOUR CAREER ALREADY. VERDEGAST WON'T STAND...

SHIT ON HIM IF *THAT'S* HIS ATTITUDE

BUT YOUR CAREER ! MAX, YOU'RE SO TALENTED. IF THE ONLY THING STANDING IN YOUR WAY IS ME--

DON'T EVEN *THINK* THAT WAY. WE CAN *ALWAYS* MOVE TO ENGLAND. THE LONDON STAGE WOULD SNATCH YOU UP IN A *RED HOT* SECOND.

BUT WE BOTH *LOVE* MAKING MOVIES. HOLLYWOOD JUST ISN'T READY TO ACCEPT *ORIENTALS* AS STARS YET.

IT WILL. SOMEDAY.

I'LL PROBABLY BE *DEAD* BY THEN.

GODDAMNIT, PATTY ! DON'T SAY THAT !

YOU'RE MY MUSE. EVERY SCRIPT I'VE WRITTEN SINCE MEETING YOU FEATURES YOU IN A LEAD. WE'RE IN THIS TOGETHER!

WHAT ABOUT YOUR HEART? BECOME FAMOUS, AND YOU *MIGHT* STOP LOVING ME.

ONLY *DEATH* COULD MAKE ME DO THAT.

AND EVEN THERE I HAVE MY DOUBTS.

I LOVE YOU, MAX.

I LOVE YOU, TOO, PATTY.

I ALWAYS WILL.

OOOOH... MAX, YOU HAVE TO GET TO THE STUDIO.

NOT BEFORE I GET THE *SMELL* OF YOU ON ME FIRST.

HOW ABOUT YOU AND I STEP INTO THE LAKE ?

MAX ! *NO!* THE WATER ! YOU DON'T HAVE TO...

IT'S ALL RIGHT. I'M NOT AFRAID OF *ANYTHING* WHEN I'M WITH YOU.

BESIDES, I KNOOOOW -- *YES!* --HOW MUCH YOU LIKE THIS

OH !- I LOVE YOU

I LOVE YOU !

I'LL ALWAYS LOVE YOU.

III. THE GAUNTLET

Cosmopolitan Studios-Up

MR VERDEGAST WILL SEE YOU AND MR. NODURFT NOW, MR. BECK.

THANKS, MILDRED.

WELL, GET IN HERE, GODDAMNIT! I DON'T HAVE ALL DAY.

OH, CUT THE CRAP, VITUS. WE BOTH KNOW YOU'RE STUDYING THE RACING FORM.

WHAT THE HELL ELSE SHOULD I BE STUDYING ?

THIS GARBAGE MAYBE ? IT'S THE WORST PIECE OF SHIT I VE EVER READ ! YOU CALL YOURSELF A *WRITER*, NODURF T ?

CARMILLA

WHAT THE *HELL* AM I PAYING YOU FOR ?

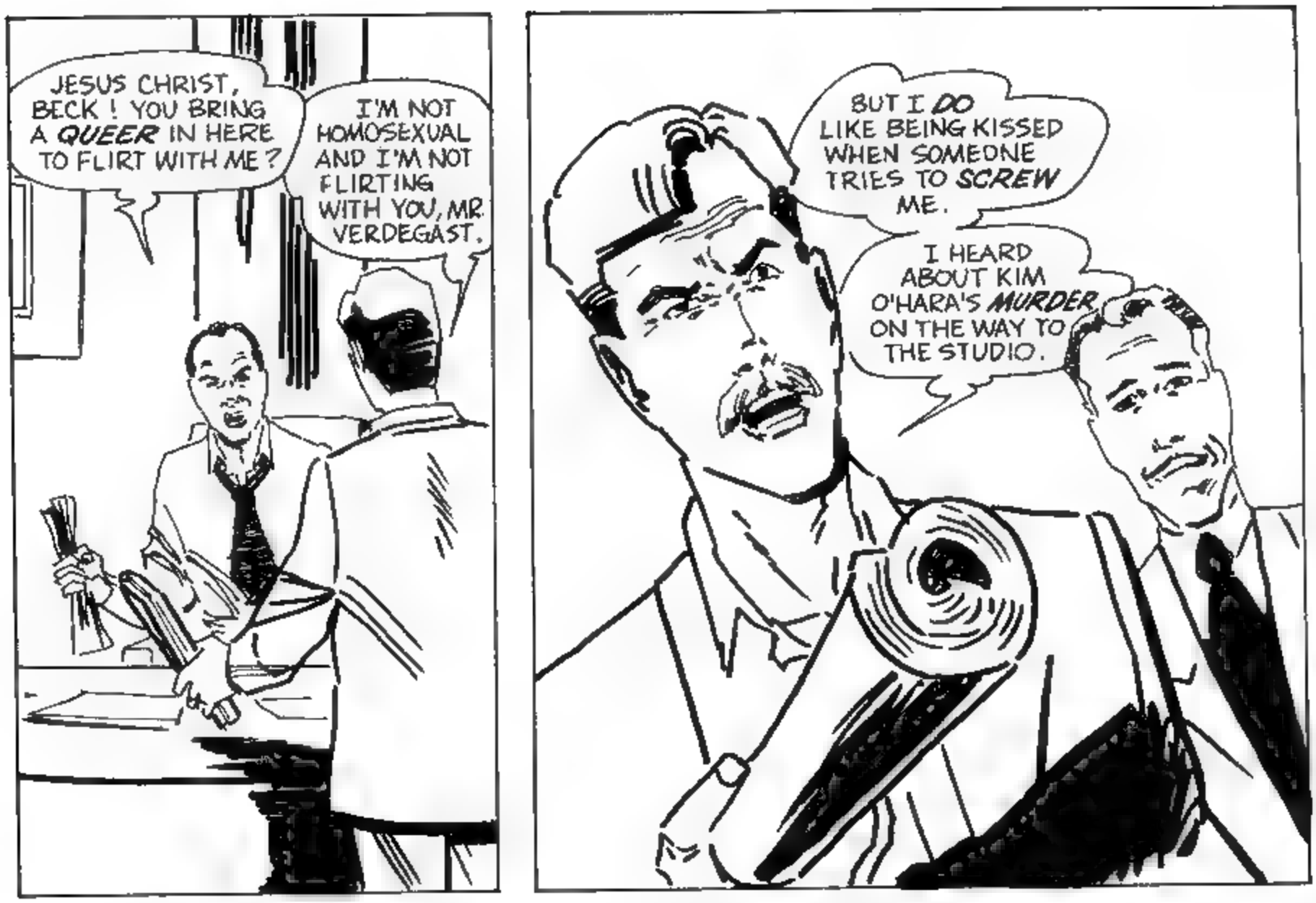
CARMILLA

"WELL ?"

KISS ME

WHAT ?!

YOU *HEARD* ME KISS ME


JESUS CHRIST, BECK ! YOU BRING A QUEER IN HERE TO FLIRT WITH ME?
I'M NOT HOMOSEXUAL AND I'M NOT FLIRTING WITH YOU, MR. VERDEGAST.
BUT I DO LIKE BEING KISSED WHEN SOMEONE TRIES TO SCREW ME.
I HEARD ABOUT KIM O'HARA'S MURDER ON THE WAY TO THE STUDIO.
I'M NOT UNDER ANY DELUSIONS. YOU NEED A PICTURE FOR SARAH KARNSTEIN--
--AND I'M THE ONLY GUY DESPERATE ENOUGH TO ASSUME A CURSED PROJECT.
ALL RIGHT. FINE I HAVE NO PROBLEMS WITH THAT AS LONG AS YOU TREAT ME SQUARE.

THEN YOU REALIZE HOW MUCH I'M DEPENDING ON YOU TWO? I *KNOW* YOU'VE GOT TALENT, BOY. THAT'S WHY WE HIRED YOU *AWAY* FROM UFA.

CARMILLA IS A GREAT SCRIPT, AND HORROR FILMS ARE HOT.

IF LAEMMLE OVER AT UNIVERSAL CAN SAVE HIS WHOLE STUDIO WITH 'EM, THEN WHY CAN'T WE DO THE SAME ON ONE MEASLY PROJECT?

WE *CAN*, VITUS. MAX IS YOUR MAN. I PROMISE YOU.

US AND ONE OTHER.

WE FIGURED YOU'D WANT YOUR BUDDY *ORLY* WORKING ON THIS PROJECT.

THERE ISN'T A BETTER SET OR LIGHTING DESIGNER, *OR* SPECIAL EFFECTS MAN, IN THE WORLD.

HE HASN'T MADE A MOVIE IN TWENTY YEARS, KID.

YOU WANT ME? YOU WANT MY SCRIPT? THEN YOU HIRE ORLY.

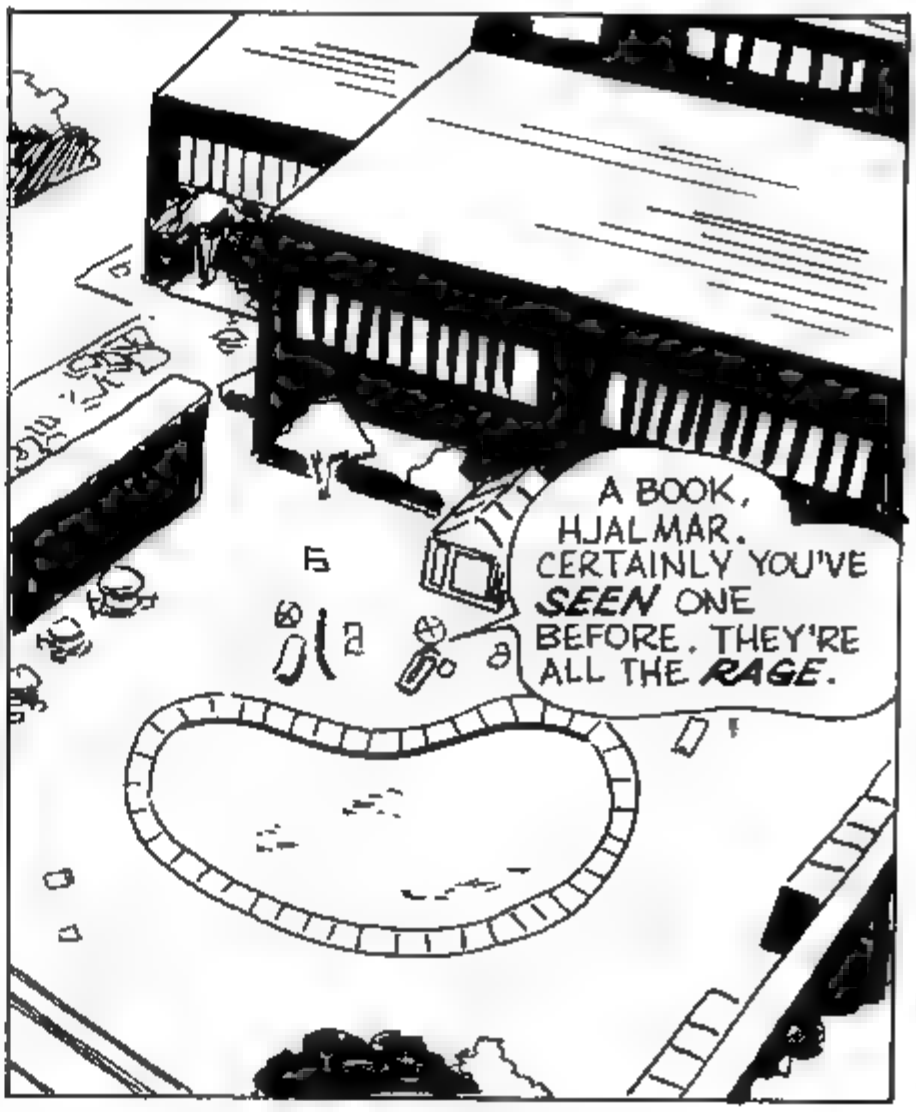
YOU'RE IN KIND OF A DELICATE POSITION TO BE DEMANDING ANYTHING.

BUT I M IN TOO DELICATE A POSITION TO REFUSE.

WIRE ORLY TO START DESIGNING SETS TONIGHT, AND GET HIM ON THE NEXT BOAT FROM FRANCE.

IV. INCONGRUITY

IN A GLASS DARKLY
J. SHERIDAN LeFANU
IN A GLASS DARKLY - LeFANU
"WHAT ARE YOU READING, COUNTESS?"


A BOOK, HJALMAR. CERTAINLY YOU'VE SEEN ONE BEFORE. THEY'RE ALL THE RAGE.

DROLL, MADAM. I HAVEN'T HEARD A WORD ABOUT MISS O'HARA ON THE WIRELESS TODAY.
SHE DIDN'T SUFFER?
PERISH THE THOUGHT! I'M A PROFESSIONAL! I BLED HER FIRST, SLICING THE CAROTID ARTERY, AND MY SCALPEL IS VERY SHARP.

"SO, AGAIN, WHAT EVER ARE YOU READING?"

LE FANU'S *CARMILLA*. SURPRISED?

YES, I AM. YOU ALWAYS TOLD ME THAT STORY BRINGS BACK FAR TOO MANY *BAD MEMORIES* FOR YOU.

BUT I'VE BEEN OFFERED AN *UNPRECEDENTED* OPPORTUNITY FOR CATHARSIS.

COSMOPOLITAN PICTURES WANTS ME TO PLAY THE *VAMPIRE* IN THEIR ADAPTATION OF THE STORY.

IRONIC, ISN'T IT?

HAHAHA! I'D SUE! IT'S *TYPECASTING*, PURE AND SIMPLE!

SHHHH. I MUST DO MY *RESEARCH*.

V. THE ICON.

BLUE COMET FROM NEW YORK, CHICAGO, AND KANSAS CITY IS NOW ARRIVING.

PAPA!

<PATTY! MY DEAR, IT'S SO GOOD TO SEE YOU! WHERE'S MAXWELL?> *

*TRANSLATED FROM THE FRENCH. -SPJ

<UP AT THE CABIN. HE'S SO EXCITED!>

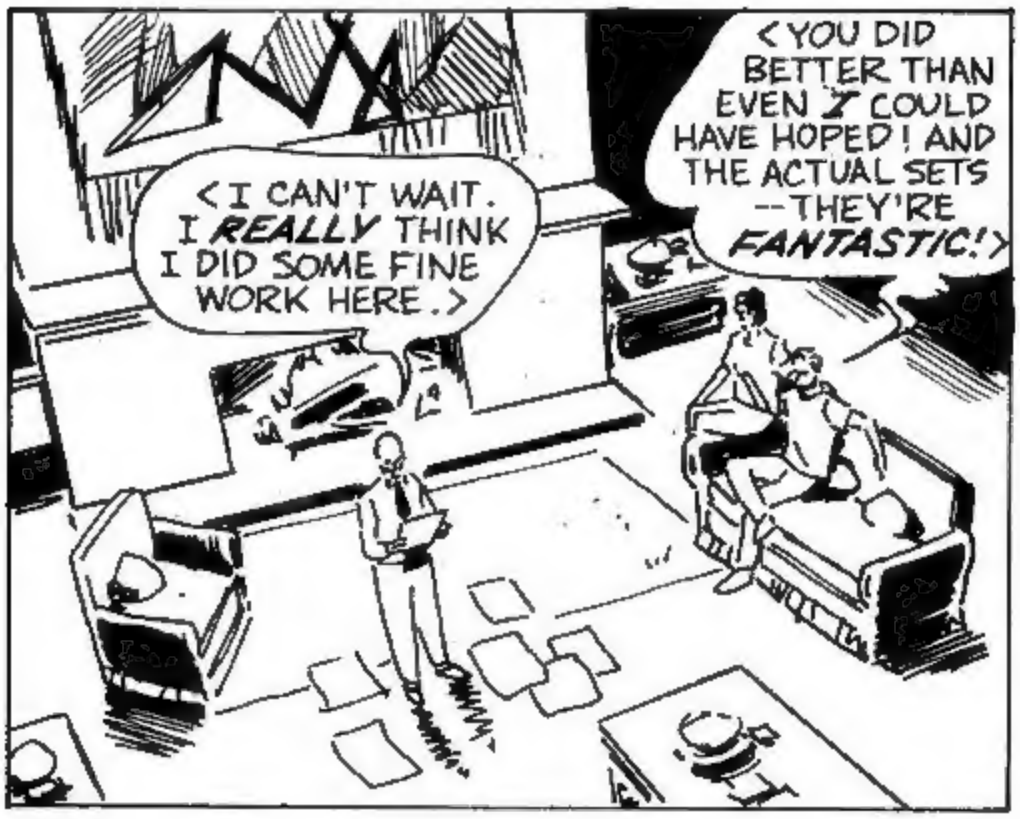
<ABOUT TIME THOSE *IDIOTS* AT HIS STUDIO LET HIM DIRECT! HE'S A TRUE TALENT, JUST LIKE YOU!>

<OF COURSE, YOU ARE FAR MORE PLEASANT TO LOOK AT.>

<STILL THE FLIRT, PAPA?>

"<CERTAINLY YOU DON'T EXPECT ME TO CHANGE MY WAYS AT MY AGE, LITTLE ONE?>"

< THANKS TO YOUR DESIGNS, PAPA, THE SETS ARE COMING ALONG MARVELOUSLY ! I'LL SHOW YOU THEM TOMORROW. >


< I CAN'T WAIT. I *REALLY* THINK I DID SOME FINE WORK HERE. >

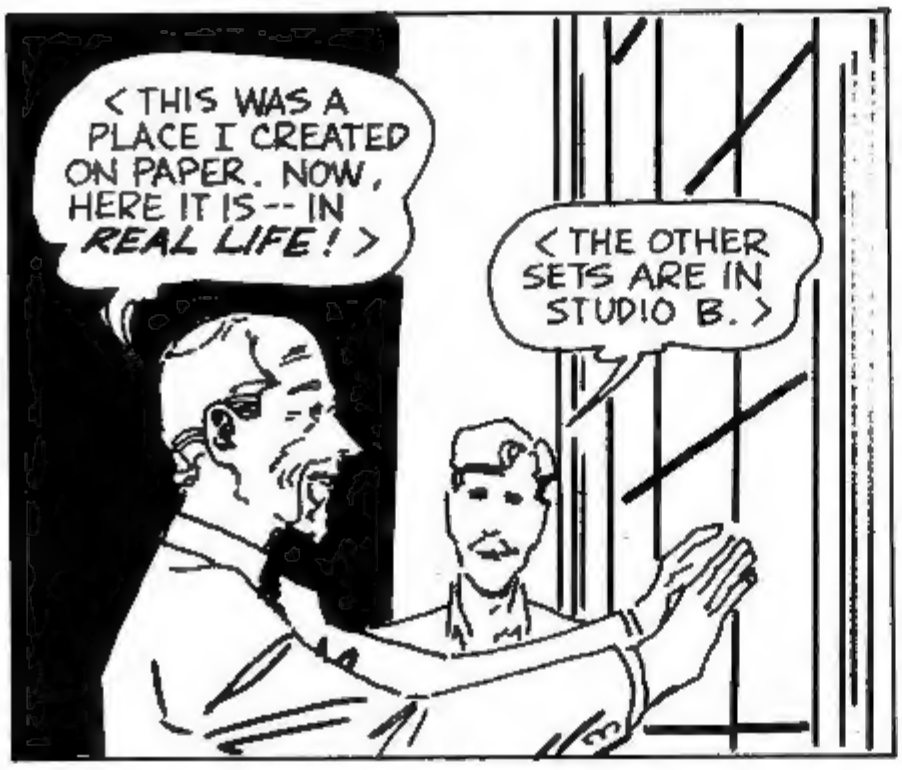
< I JUST HOPE I DON'T LET YOU DOWN, MAXWELL. THIS IS SUCH A MARVELOUS OPPORTUNITY FOR YOU. >

< IT'S THE SPECIAL EFFECTS THAT HAVE ME WORRIED. THE TECHNOLOGY HAS *CHANGED* SO MUCH. WOODEN CAMERAS ARE GONE. WHO HEARD OF *SOUND* IN 1913 ?>

< BUT FILM IS STILL MADE OUT OF CELLULOSE NITRATE, AND NOBODY *EVER* MOLDED THAT CLAY BETTER THAN YOU. >
< THANK YOU, MAXWELL. FOR EVERYTHING. >

VI. CARMILLA

< SO, PAPA, WHAT DO YOU THINK OF YOUR SET ?>
MAGNIFIQUE, MAXWELL! MAGNIFIQUE!


< THIS WAS A PLACE I CREATED ON PAPER. NOW, HERE IT IS -- IN *REAL LIFE!* >
< THE OTHER SETS ARE IN STUDIO B. >

< HOW WILL YOU SHOOT THE CASTLE'S *EXTERIOR?* >
< WE'RE GOING TO USE A MODEL FOR LONG SHOTS AND THE BACK LOT FOR EVERYTHING ELSE. >

GOOD MORNING, MISS KARNSTEIN.
< SAME OLD MAXWELL. YOU *STILL* HATE MATTES. >

BONJUR, HERR NODURFT.
PARDON ME-- *HELLO!*

WE HAVEN'T MET YET. I'M *SARAH KARNSTEIN*. I'M YOUR *CARMILLA*.

HOW DO YOU DO, MADAM? I'VE SEEN MANY *PICTURES* OF YOU, BUT I MUST CONFESS--

"--YOUR BEAUTY CANNOT BE ABSOLUTELY *APPRECIATED* EXCEPT IN PERSON."

"WHAT A DELIGHTFUL THING TO SAY, HERR NODURFT."

<I'LL HAVE SUPPER READY IN HALF AN HOUR, PAPA.>

<NO HURRY.>

<I WANT TO GO OVER SOME NOTES I BROUGHT FROM FRANCE.>

<SO TELL ME, MAXWELL--> <--WHAT DID YOU THINK OF MADEMOISELLE KARNSTEIN? YOU SEEMED QUITE *TAKEN* WITH HER.>

"<SHE'S QUITE BEAUTIFUL, BUT DON'T TELL PATTY I SAID THAT.>"

<DO YOU THINK SHE'LL MAKE A *SUITABLE* CARMILLA?

"<SUITABLE?>"

"<SHE'S *PERFECT* FOR THE PART!>"

Lyrell DeLafontaine